APRIL 1957

BALLET TODAY

Price 1/6

MARGOT FONTEYN

BALLET TODAY

Published and Edited by Estelle Herf

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Subscription Rate: for 10 issues per year: Inland and Overseas 17/6d. per annum. Single copies 1/6d. monthly, post 3d. extra.

BALLET TODAY, 15 Upper Brighton Road, Surbiton, Surrey, England Remittances from abroad must be made payable in England.

BALLET TODAY is published on the 25th of each month with the exeption of two combined issues: Jan./Feb. and Aug./Sept. The publication date of combined issues is always announced well in advance.

BALLET TODAY is now on sale in the following countries: Argentine, Australia, America, Belgium, Brazil, China, Canada, Denmark, Finland, France, Holland, Greece, Germany, Japan, Mexico, Malta, New Zealand, Norway, Portugal, Rhodesia, Spain, South Africa, Sweden, Singapore, Switzerland, Trinidad, Yugoslavia, Turkey, Egypt, Italy, Monaco.

No. 3 **APRIL, 1957** **VOL. 10**

Cover Portrait.
MARGOT FONTEYN.
Exclusive Ballet Today *photograph by Felix Fonteyn.*

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May issue of Ballet Today will be published on 25th April.
Special Features:
Part 2 of the Fonteyn Story
Architect of Ballet Tradition (Dame Margot's work as President of the Royal Academy of Dancing).
The Career of Anne Heaton.
(*Photo top left by Houston Rogers*).

TOO MUCH CHI-CHI?

A national newspaper recently printed a story quoting two of our leading male dancers as saying that " all the limelight falls upon the ballerinas". This is indisputably true, and on the face of it one would think there is no remedy. It is natural that the grace and beauty of the ballerina should be the focus of all eyes—for those who find in the ballet only an evening's entertainment—for ballet students (with the predominance of female pupils)—and even for the critics (how often do you find a critic dilating at any length on the dancing of the male partner!) Moreover the danseur noble has to bring forth his ballerina, exalt and defer to her, one cannot visualise such a scene where both sexes are battling for the limelight.

One good point has emerged from this story however. It would seem that at long last ballet dancers are realising that merit itself is not enough and are becoming aware of the value of publicity. Writing in February edition of *Ballet Today*, Anton Dolin said " the idea that ballet should be treated as if it were a kind of religious service—and no applause—is ridiculous". I would go one step further and say this, if ballet stars have any *vital statistics* I have never heard of them. Not that one wants a nasty, cheap type of publicity as is often lamentably focussed upon other members of the entertainment profession, but I cannot help feeling that the pendulum has swung completely the other way when I hear that quite a few leading male dancers have not had a fan letter for years.

In ballet we have some of the most beautiful women in the world, we also have many fine male dancers, fine physical specimens. They are admired by their fans as much for these qualities as for their dancing, and it is only natural that their public wants to know something more about them.

Rowena Jackson
Photo: Houston Rogers

" My private life is my own " is a slogan much used by film stars, but more often than not accompanied by publicity men and photographers ready to record the so-called intrusion upon their privacy.

" I only want to succeed by my work " is a bad line, especially for ballet dancers, where the training is so long and arduous, and with rare exceptions, a short life at the top. They have to shine *early:* we are in the twentieth century where life moves ever faster around us.

And ballet has many interesting personalities within its ranks. Margot Fonteyn is equally successful as the wife of the Panamanian Ambassador as she is as a dancer.

I dare say I shall have my critics for the series which we commence with this issue. In this feature we are telling the story of Margot Fonteyn as a person, the fabulously busy and exciting life she leads, the honours which have been bestowed upon her. In this, as in other ways, she has led the way by making data and photographs available to us. We hope others will follow.

BRITISH DANCE NOTATION SOCIETY

From the 11th until the 18th April inclusive, this Society are holding a special modern dance course, during which they will be featuring *The Shakers*, the first dance of its kind to be based on an American religious theme. The Shakers were a religious sect (a few remain today) who incorporated dancing in their rituals. They were originally known as " the Shaking Quakers ". " God hath revealed that eternal life shall be the reward of the chosen few who are shaken clean of sin " (from an old Shaker journal).

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Printed by Richard Madley Ltd., 54 Grafton Way, W.1, England. SOLE AGENTS: Australasia: Messrs. Gordon & Gotch Ltd.; South Africa: Central News Agency Ltd;, Federation of Rhodesia and Nyasaland: Messrs. Kingstons Ltd.

BACK STAGE

BACKSTAGE PHOTOGRAPH

The photograph of the three dancers which heads this page was not taken *backstage*, as you can see, but Spring is here and no better illustration could head our page this month of April. The dancers are left to right: Helma Kuhl, Annette Chappelle, Margot Werner, and the ballet Bolender's *The Still Point*, which was premièred by the Munich State Opera Ballet last year.

AUSTRALIAN SEASON

As I reported last month, Margot Fonteyn, Michael Somes, Rowena Jackson and Bryan Ashbridge will be dancing with the Borovansky Ballet in Sydney and Melbourne for two weeks in each city. Normally the Company would stay for at least three months in each capital, but owing to the world-wide demand to see Fonteyn and Somes dance, the season must of necessity be a brief one, and the itinerary of the Borovansky Ballet has been re-arranged to enable them to play these two cities for this limited season. The programme is also being planned to enable the visitors to appear as often as physical strength will allow, and with this in mind excerpts from their repertoire will be given rather than full length ballets. Australians will be pleased to hear that *Swan Lake Act II* and *Aurora's Wedding* will be included.

For three of the quartet this will be their first appearance in Australia, but Bryan Ashbridge was a principal with the Borovansky Ballet before he joined Sadler's Wells Ballet (now the Royal Ballet).

BALTIC CRUISE

The Society for Cultural Relations with Russia hope to organise a Baltic cruise for their Arts section, visiting Copenhagen, Stockholm and Helsinki and spending 6-10 days in Leningrad and Moscow, visiting theatres, at the end of September this year. Teachers, students, or members of their families—whether or not they are members of this Society—are invited to apply for further details to the Secretary, S.C.R., 14, Kensington Square, London, W.8.

NEW BALLETS FOR EDINBURGH

A number of ballets and dances entirely new to Britain will be given at the 1957 Edinburgh Festival by the Swedish Royal Ballet, Les Ballets Africains de Keita Fodéba and Le Grand Ballet du Marquis de Cuevas.

Of particular interest will be a new ballet entitled *Song of Unending Sorrow*, which is to be given by the de Cuevas Ballet. This work, which has choreography by Ana Ricarda, is based on a Chinese love poem of the T'Ang period. It will have music by the young English composer, Christopher Headington, and sets and costumes by another Englishman, Tony Stubbing. Stubbing, who is now preparing a one-man exhibition for Paris, where he lives, worked in Spain for eight years and, while there, exhibited at the Museum of Modern Art in Madrid.

The Swedish Royal Ballet, under the direction of Mary Skeaping, at one time of the Sadler's Wells Ballet, will be led by the dancers Else Marianne von Rosen, Marianne Orlando and Bjorn Hölmgren.

Three new ballets will be seen—*Sisyphus*, with music by the distinguished Swedish composer, Karl Birger Blomdahl, and choreography by Birgit Akesson, *The Prodigal Son*, with music by Hugo Alfven and choreography by Ivo Cramer, and *Cupid out of his Humour*, with music by Purcell and choreography by Mary Skeaping. This last ballet was created for the occasion of the visit to Sweden by Her Majesty the Queen last year and was there seen by her in the 17th century theatre at Drottningholm. It is in every respect a re-creation of the style of the period.

The Ballets Africains are to prepare a new programme for the Festival; this will be seen for the first time on 26th August.

FILM NEWS

Like many other top Hollywood figures, LeRoy Prinz, ranked as one of the most active choreographers in show business, credits Cecil B. De Mille with his start in Hollywood. He has had a full career there ever since, working on more than 200 of the leading musical pictures.

Prinz was re-united with DeMille when he acted as choreographer on *The Ten Commandments*, great drama of the life of Moses, in which many famous stars appear, including Charlton Heston, Anne Baxter, Yul Brynner, Edward G. Robinson, Yvonne De Carlo, Debra Paget, John Derek, Nina Foch, Judith Anderson, Sir Cedric Hardwicke, Vincent Price and Martha Scott.

To Prinz fell the creation of dances typifying those of the time in which Moses lived. Prinz set the choreography for a rustic shepherds' dance incidental to a feast held in the tent of Jethro, as well as dances reflecting the jubilation at the time of the Exodus, and dances performed at the Court of the Pharoahs and on other occasions throughout the film.

It was an exacting assignment for Prinz. Every dance had to be authentic within the period, as disclosed by the enormously detailed research which has characterized all DeMille's preparation for the production of *The Ten Commandments*.

FESTIVAL BALLET CLUB

Plans are being made to form a Festival Ballet Club—its purpose to promote closer association between admirers of the Company, the dancers, and their public, and generally to help the Company in any way they can. Those interested should write to Miss Shirley Godden, 14, Westdown Road, Catford, S.E.6.

BALLERINA POSTCARDS

Will readers please note that we have no further stocks of the 6d. Ballerina postcards. Although it is well over a year since we advertised these, we are still receiving orders and money, which of course has had to be returned.

ROWENA JACKSON

Rowena Jackson (photo opposite page) will be featured in our *Careers in Pictures* series in the June issue.

THE GOOD COMPANIONS

Paddy Stone and Irving Davies were responsible for mounting the twenty-five minutes of screen dancing featured within the film of J. B. Priestley's famous novel *The Good Companions*, which tells the story of a touring theatrical party and it's members. Paddy has a dual role in the picture, for as well as being choreographer in partnership with Irving he also plays the important part of Jerry Jerningham, the star dancer of the touring revue. Janette Scott plays the part of Susie Dean the girl who dreams of success—and achieves it by becoming the star at a West End theatre. This film has been made by Associated British, and directed by J. Lee-Thompson of whom Paddy says "he is about the best possible British director to make a musical picture, for there are not many film directors in this country who are sympathetic to the special problems of putting dance on the screen. They see a ballet as they see the rest of the action in a picture. We of course see it in an entirely different way. Mr. Lee-Thompson sees it our way too, and is sensitive enough to mould it into the framework rather than hack it in at any cost". The film was premiered in the West End during March.

Stop Press News. Kenneth Melville has signed a contract with Williamson Theatres as premier danseur with the Borovansky Ballet, and will fly to Adelaide after touring in Oslo, Copenhagen and Aarhus with the Festival Ballet Company. Kenneth was originally with Sadler's Wells Ballet.

News from

VENICE

An event, probably unprecedented, occurred in Venice recently when the leading pupil of the Diaghilev School of Classical Dancing gave a solo recital at the Venice Opera House to mark her debut on the professional stage.

The dancer was Alessandra Vianello, aged 18, and the performance given under the auspices and personal direction of Serge Lifar and Signora Turitto Alessandri, director of the school.

So great was the young dancer's success that an announcement was made in the press to the effect that Serge Lifar will admit Alessandra Vianello to the Paris Opera Ballet, and later present her as soloist in Paris and elsewhere.

The programme of the recital, which was given entirely unsupported, was as follows:—*Summer* and *Winter* from Vivaldi's *Seasons*, *Claire de lune* (Debussy), *Flight of the Bumble-Bee* (Rimsky-Korsakoff), *La Cygne* (Saint-Saens) and *Valse Triste* by Sibelius.

ROBERT PATERSON.

Alessandra Vianello in Le Lac Des Cygnes
Photo: Giacomelli

NEW YORK

Merce Cunningham presented four New York premières in a performance at the Brooklyn Academy of Music early this year, amongst them *Nocturnes* first seen at Jacob's Pillow Dance Festival last July, with music by Erik Satie, costumes and decor by Bob Rauschenberg. Mr. Cunningham received a Guggenheim Fellowship " for creativity in the field of Choreography". His ballet *The Seasons* has been performed by the New York City Ballet.

Viola Farber and Merce Cunningham in NOCTURNES
Photo by Louis A. Stevenson ,Jr.

FRANCE

Le Martyre de Saint Sebastien, a " mystery play " by the Italian poet Gabriele D'Annunzio, with music by Claude Debussy, was formerly presented in 1911 at the Théâtre du Châtelet in Paris. Ida Rubinstein (Saint Sebastien) spoke the poet's text which she lightly mimed. The music was inserted between the acts of the mystery with the curtain drawn.

The Paris Opéra transformed this mystery into a mimed drama which was presented by the corps de ballet of the Opéra and the Opéra Comique combined. The corps de ballet danced to an abridged version of the spoken text which had been recorded. Ludmila Tcherina (Saint Sebastien) spoke the text (her dancing part was reduced to a minimum) and Caesar, the emperor was played by the actor P. E. Deiber of the Comédie Française. For the voices and choruses, a system of diffusion by means of microphones in different parts of the theatre, was introduced for the first time at the Opéra. Hubert Devillez, the dramatic author, Maurice Jacquemont, the scenic artist together with Serge Lifar for the choreography and Felix Labisse for decors and costumes produced this new Saint Sebastien which was quite well received by critics and public.

Zizi Jeanmaire has definitely given up dancing. Presented by Maurice Chevalier she made a very successful debut in February at the Alhambra Music Hall Paris in a singing act.

The Théâtre d'Art du Ballet, a company founded by Mlle. Evelyne Cournand, made their debut at the Théâtre de l'Opéra de Monte Carlo. For their opening performances, the company presented a series of the old Fokine ballets directed by Vitale Fokine, the son of the great choreographer who had been brought over expressly from America to Paris. The company was formed of very young dancers of no outstanding talent. N. Gontcharova designed the decors and costumes. According to the critics, this spectacle did not have the success the organisers had counted on.

News of the death in New York of Boris Romanoff, the celebrated choreographer was deeply felt in Parisian ballet circles where his memory was very much alive. A memorial service was held at the Russian Cathedral in Paris.

By courtesy of the cultural services of the United States Embassy in Paris and presented by Léon Barzon, the conductor of the New York City Ballet orchestra, there was a private showing of *Western Symphonie*, a very beautiful colour film of a ballet by Balanchine taken in the studio during the New York City Ballet's last season at the Opéra in Paris. This film which reproduces the ballet purely and simply is a real success both as regards the colour and the movement. Also with the help of the cultural services of the U.S.A., Leonide Massine gave a very interesting talk during January on American Indian dances. Massine studied these dances in the very reserves where the last of the Redskins live. For an hour, the great master danced showing practically all the steps of the dances. Leonide

the World

Massine junior, the son of the master, who is at the beginning of his career, danced with great dignity and gravity the dance of the Paw-Paws' hoop.

As we announced, Serge Lifar recently gave up the role of Prince Albrecht in *Giselle* at the Opéra in Paris. Recently Michel Renault, the star dancer took this part for the first time with Yvette Chauviré, and acquitted himself well with great restraint and taste. He did not attempt to eclipse his partner and was in every way perfect.

The Association de la Presse Chorégraphique gave a dinner in honour of Mlle. Lycette Darsonval the star of the Opéra on her nomination to the management of the dancing school of the Palais Garnier and on her return from her extensive tour of the U.S.A. The Association des Ecrivains et Critiques de la Danse de Paris received in their turn the choreographers and dancers of the Hungarian national company who had an extraordinary success at the Alhambra in Paris. In the spring, this group will appear again at the Théâtre des Champs Elysées.

Solange Schwarz said her farewell to the stage during January when the Théâtre National de l'Opéra decided that an evening be devoted to this her last performance.

Solange Schwarz was always very admired and loved in Parisian dance circles and by the public, and the theatre was packed. Mdlle. Schwarz gave a brilliant performance of *Coppélia* a ballet in which she has always excelled. She is an impeccable technician, a witty mime, an intelligent dancer—in short, a marvel. One lost count of the curtain calls and we witnessed a transformation indeed. One might have been tempted to say that it was more a question of a fresh début than of a farewell performance.

But alas, Solange Schwarz has definitely left the dance. Married to a doctor, she has two babies and is happy in her new life. She has, however, left the stage in the full bloom of her beauty, a true star whose splendour nothing has dimmed.

Descended from a well-known family of Opéra danseuses, she was appointed as a star dancer under the direction of Mr. Jacques Rouché a little before the entrance of the Germans into Paris. She was then in the full brilliance of her theatrical beauty. Not very tall, sturdy without being heavy, piquant and gifted with a dazzling technique, she had a very *opéra* style, but was free from the faults to which this misunderstood and misapplied style can give rise.

She danced all the classical rôles at the Opéra but above all she was the star of Serge Lifar's most outstanding creations.

FERDINAND REYNA

Kirsten Simone ballerina in the Royal Danish Ballet as she appeared in Chopiniana (Les Sylphides)
Photo: Tage Christensen

DENMARK

Peggy van Praagh assisted the Royal Danish Ballet in their production of *The Sleeping Beauty*, the première of which takes place in Copenhagen during March. Balanchine's *Serenade* and *Apollon Musagetes* have met with great success, and the Company is now working on the production of Bournonville's *The Market in Bruxelles.*

ITALY

For the current season at the Opera House Rome, Aurelio Milloss has returned as choreographer. Four ballets he has presented for several days during January and February have been very successful.

Two ballets *Bacchus and Arianna* with Leda Roffi as Arianna and *Subtle Inspiration* are Milloss's new productions.

The other ballets are Milloss's new versions of *Bolero* and *Petrouchka.*

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AUSTRALIA

When Australians think they have discovered talent they do not merely applaud—they do something practical about it. Canberra citizens were so impressed by Alan Alder's talent as a dancer that they organised a concert to raise funds to enable Alan to come to England for an audition with the Royal Ballet School. In our picture Mrs. T. E. Ashton, convener of a citizens' committee, is handing Alan a cheque for £116. If the audition is successful Alan will be accepted as a pupil for a term of 12 months. Here again he has been given every assistance by the Department of the Treasury in Canberra, where he has been employed. They have granted him a year's leave of absence to continue his studies.

CANADA

Daphnis and Chloe, specially adapted for Television was put out over the Canadian Broadcasting Television programme *The Concert Hour* during January. The title parts were danced by Marina Katronis (soloist with the Royal Winnipeg Ballet) and Matt Mattox from New York. Matt is well known for his performances in modern dance and jazz and has danced the lead in several Hollywood productions. His performance in this classical role proved him to be a dancer of talent and intelligence.

Choreography of this ballet was by Heino Heiden, whose work in television is well known and keeps him busy in Montreal. His weekly serial show *In the Storybook* stages fairy tales of all nations in dance and mime, with music by well-known composers, and is to run from November to June this year. Heino tells me he enjoys working with and for children and during this season will be featuring several shows specially arranged for young people.

NATIONAL BALLET GUILD OF CANADA

After concluding its 10-week season, touring Ontario and Quebec provinces, the National Ballet of Canada began an 8,500-mile tour of some 35 United States cities which opened February 6 in Sioux Falls, S.D., and concludes March 30 in New York City. It will be the third consecutive visit to New York. The full-length *Swan Lake*, with Lois Smith, prima ballerina, in the dual Odette-Odile role will be performed in several U.S. cities. In Atlanta, Ga., the Atlanta Symphony will provide the musical accompaniment.

Bookings already are heavy for the 1957-58 season. The company of 75 will visit a number of U.S. cities again and tour California and other Pacific coastal states in the spring of 1958 in April.

This season 16 ballets were toured including four new productions and *Giselle*, with new costumes and sets, featuring artistic director Celia Franca in the title role. Ballets include: *The Nutcracker* (four acts), *Swan Lake* (four acts), *Giselle* (two acts), *Coppelia* (two acts), four ballets by Antony Tudor: *Offenbach in the Underworld*, *Dark Elegies*, *Gala Performance*, and *Lilac Garden; Les Sylphides*, *L'Apres midi d'un Faun*, and several new works by Canadian choreographers: *The Fisherman and His Soul* (Grant Strate), *La Llamada* (Ray Moller), *Post Script* (Brian MacDonald); two divertissements: *Jeune pas de deux* and *Pas de Chance;* and the familiar *Les Rendez-Vous* by Frederick Ashton.

The National Ballet, only North American company touring the full-length *Swan Lake*, had the honour of being the first company on the continent to perform the four acts of the classic on a television show. This was in December on a national network of Canadian stations. It was specially well-received (even to the extent of becoming a matter of debate in the House of Commons).

Dates for the seventh annual summer school to be held in Toronto have been announced by director Celia Franca as from June 17 to August 3. She said more than 100 applications already have been received. Last year more than 400 students, teachers and professionals from all parts of Canada and the U.S. attended. Classes are held in St. Lawrence Hall, a venerable establishment in downtown Toronto that dates back to the days of Jenny Lind (who once sang there). It was Toronto's first concert hall, although now it is only the upper chamber over a fruit market. Supervised accommodation is being provided for out-of-town dancers from 10-18 years of age.

Miss Betty Oliphant, ballet mistress of the company, is principal Miss Franca and Miss Oliphant both are examiners of the Cecchetti Society of the I.S.T.D. Faculty includes David Adams, premier danseur, and Ray Moller, one of the company's principal soloists; Lucille McClure (RAD); Shirley Kash and Hilda Brinton.

CHICAGO

This winter the emphasis in ballet has been on new choreographers. Within a little over two months, Chicago audiences have had the rare opportunity of seeing the work of four. Leon Danielian's and Salvador Juarez's first ballets were presented by Ballet Russe de Monte Carlo around New Year and reported in a previous issue of BALLET TODAY. In January, four ballets by the young New York City choreographer, Robert Joffrey, were danced by his own troupe

Left to right: Natascha Trofimowa, Heino Heiden, Annette Chappell.

on a programme which also included a distinguished heroic pas de deux by an older name in ballet, Anatole Vilzak. The most recent ballet of the young London choreographer, Kenneth MacMillan, was danced by the American Ballet Theatre during their ten day season in February.

Joffrey, of whom we have seen the most, as an artist is still in an imitative phase, but bound to no single master. His *Le Bal*, music by Chabrier, is reminiscent of Balanchine's attempts to evoke the dance flavour of a past time and distant place in American forms and with contemporary technique; his *Pas des Déesses*, to John Field's piano music, is an evocation of a past era on its own terms, much as were Lester's or Dolin's *Pas de Quatre;* the *Within Four Walls*, to a John Wilson score on themes by Stephen Foster, is a psychoanalytic pantomime in the tradition of Tudor; and *Kaleidoscope*, with performers singing and dancing to Gershwin, is indebted to the directors of smart musical revues. Joffrey's ability to work in such a variety of styles is astounding. Like the young Stravinsky's, the results are imitations of art, but excellent ones.

Joffrey's dancers did not do his ballets justice. Physically handsome and technically sound, like most Americans they insisted on performing everything in the energetic, slightly aloof style of their classrooms. The failure to adapt to the demands of particular ballets was especially damaging in *Pas des Déesses* where a romantic style is to be imitated. In Yves Brieux's reconstruction of this grand pas (Ballets de l'Etoile, Paris 1954), the French and Swedish performers of that cast suggested the great dancers of the romantic era for whom Perrot created the original ballet and, simultaneously, the figures of classical mythology who are its characters. I was disappointed that our dancers could not manage the single allusion of Joffrey's version.

Kenneth MacMillan's *Winter's Eve*, created for Nora Kaye and the American Ballet Theatre, was the newest work seen in Chicago. The melodramatic story of a blind girl in a ballroom, who pretends sight and blinds her partner, is told with little subtlety and a little uncertainty as to whether the blindness is actual or symbolic. The choreography is thematic. Some of the movement-themes are clever and original, others are clichés; none are really developed—they are only repeated so that the original steps soon become indistinguishable from the obvious ones. Nicholas Georgiadis' backdrops, construction skeletons, are interesting designs but his costumes are absurd Soho chichi. The music, Britten's fine *Variations on a Theme of Frank Bridge*, is so rich in development that it emphasizes the lack of sustained composition in the choreography.

Due to a shipping strike, the American Ballet Theatre has temporarily lost much of its scenery; due to illness and rival companies many of the troupe's former stars were absent. Consequently, the season was rather restricted. Popular highlight of the engagement was Lupe Serrano's solo dancing in the Don Quixote pas de deux and the new "Soviet" lifts which her partner, Oleg Tupine, introduced. Now the choreography is really "after" Petipa.

GEORGE JACKSON.

GERMANY

FOR people not aware of the pecularities of ballet life it seems odd to be told how much this art at times can depend on a single person. When Alan Carter was struck by infantile paralysis last June it looked like years of ballet progress in Munich would be done away with within a short time. Luckily Alan is back to health and planning to bring out a whole evening of Stravinsky ballets in May or June. This performance is to start the first Munich Ballet Festival which will bring a whole week of ballet evenings within the long established Opera Festival at Munich. Back with the company will be Natascha Trofimowa who had migrated to Frankfurt for the current year. Since Carter now is under contract for a three years' period there can be no doubt that the ballet company at the Prinzregententheater will well match the opera performances there—now under Ferenc Fricsay's command.

During the season Munich's ballet repertoire was enriched by one of those little but precious jewels in the art of choreography: Todd Bolender's *The Still Point*. It was after New York City Ballet's triumphant visit in Munich that Bolender stayed behind to do the job of staging his ballet in two casts for the Munich company. The ballet—which incidentally for several reasons (impressionistic music, choreographic means and general mood) reminds one of *Lilac Garden* —was quite impressive: through a minimum of means it reaches a surprising amount of both dramatic and aesthetical effect. In this ballet Heino Hallhuber is supreme. This beautiful dancer is at the moment unmatched on German soil, no matter if one thinks of his dramatic ability or his fantastic natural technical talent. There is, however, no unanimity on the female stars. I prefer Inge Bertl—a girl built like Maria Tallchief—for her intense acting. Annette Chappell (first cast) being technically superior, stays within conventional limits as far as her acting goes.

There is no doubt that Ballet is well on its way in Germany, Derra de Moroda, sponsored by the Freunde des Balletts, gave a well appreciated lecture, with demonstrations on the Cecchetti method, in Munich. O. F. Regner—now in Stuttgart—enriched the ballet literature through his *Ballettführer*—small sized German "Beaumont." Axel Kaun's publication, *Ballet ohne Pose* (Ballet without Posing) adds to those volumes which woo ballet lovers through pictures rather than with words. Soon, Alan Carter's most successful *House of Shadows* will be seen on television since it has been filmed now.

When visiting Nuremberg the Bavarian State Opera Ballet with *The Rake's Progress* and *Mr. Scrooge* set a city " afire " for ballet. So did Ballet Rambert with stars from Sadler's Wells and the Paris Opéra (among them Alicia Markova, Beryl Grey, Philip Chatfield), when appearing in Wiesbaden for the Ballettfestspiele 1957. This magnificent event, (*Les Sylphides* with Markova and Miskovitch, *Dying Swan*, *Lilac Garden*, *Gala Performance*, *Le Combat*, and the overwhelming *Symphony for a Simple Man* by Maurice Béjart) was seen on television by a German audience of about six million. Ballet is in business!

WILFRIED HOFMANN.

(*Continued on page 20*)

Ballet in Finland

Doris Laine as Maria and Klaus Salin as Khan Girei in "The Fountain of Bakhchisarai". Photo: Tuomi

"The Fountain" at Helsinki

SHORTLY after *The Fountain of Bakhchisarai* was presented at Covent Garden by the Bolshoi company, it was added to the repertory of the Finnish National Ballet at Helsinki, being the first production of Asafiev's ballet in the western world. Outside Russia it has only been produced elsewhere at Budapest. Professor R. Zakharov whose choreography was used here by the Russians, visited Helsinki to recreate for the small theatre the original version used in 1934 at the Kirov Theatre, Leningrad.

It differed at several points from the one seen here, being arrnaged with special regard to the Finns' capabilities. They were pleased to work with him, I was told, and their standard greatly improved during his stay. The settings were similar to those used in London, but greatly reduced in size for the little theatre built in 1879 as a copy of the Mariinsky in Leningrad, and once used as a Russian garrison theatre. Paul Suominen designed them, and told me he hopes shortly to design Prokofiev's *Cinderella* for the Bolshoi—an honour for this young Finn.

Meanwhile four dancers from the Finnish ballet, Klaus Salin, their chief male dancer—a magnificent Khan Girei—Doris Laine, Margaretha von Bahr, and Leo Ahonen have been invited to dance in *The Fountain*, as the Finns call it, in Moscow with the Bolshoi. Leo Ahonen, who is only 17, is a discovery of Mr. Zakharov, and one of the finest acrobatic dancers I have seen, not excluding those with the Bolshoi. He will dance Nurali, and then study in Russia for a year before returning to Finland. (The Finns assured me that no Finnish dancer could be lured to remain there).

The ballet season began with guest performances abroad at which the company presented a programme during the Lübeck " Northern Days " comprising Mozart's *Liebesprobe*—found only in 1930—with choreography by Fokine, revised by their ballet master George Gé, who has returned to Finland after many years abroad, *Coppelia* in two acts, and Sibelius's ballet *Scaramouche*. This ballet by their greatest composer, whom I had the privilege of meeting on my last day in Finland, was originally written for spoken dialogue—once declaimed by his daughter Mrs. Ruth Snellman—but has now been revised with his consent as a classical ballet that is very well received abroad. The same programme was danced some days later at the new Hamburg State Opera where, the new director Mr. Tolonen told me with pride, the company received the longest ovation yet given there.

A new large opera house is being planned for Helsinki, but meanwhile the Finnish National Opera has been redecorated. During the re-opening weeks in September the ballet of the Royal Opera at Stockholm danced two programmes, and the Finns will appear in Stockholm at Easter giving four performances of *The Fountain*. In May, a group of 25 dancers from the Bolshoi will appear in Helsinki. In fact balletomanes in Helsinki are in the fortunate position of being able to compare styles and standards from both west and east.

This season Kurgapkina and Kaplan from the Leningrad ballet danced in *Swan Lake* at Helsinki in the version they used which Mr. Tolonen described as Petipa-Ivanov-Sergejeff-Skeaping-George Gé. (Mary Skeaping worked with the company for a period about two years ago). Ballet was televised for the first time in Finland when *Swan Lake* was seen on January 30th on their new system.

Other new ballets being prepared by the company are *Don Quixote* by Minkus, and *Kalevala Suite* by Klami, one of their leading composers, who is influenced by French orchestration. I heard this suite at a recent Sibelius festival and much admired it. Paul Suominen tells me that his décor for this legendary subject will be quite abstract, unlike the famous Gallen-Kallela " Kalevala " paintings that depict Finnish heroes.

The Finnish Ballet has also danced at the Wiesbaden, Santander, and Brussels theatres, and like their opera company—now being reorganised after a fire destroyed settings for more than 40 works—is clearly embarking on a new and ambitious period. Margot Fonteyn and Beryl Grey have both been acclaimed there ; the director told me he hopes to see Beriosova dancing there also before long.

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LONDON BALLET MONTH

By

A. V. COTON

BETWEEN two major productions—the premiere of *Prince of the Pagodas* on January 1st, and the revival of *Petrouchka* on March 26th—the ballet at Covent Garden has acquired its Royal Charter. It seems early yet to decide what benefits this distinction will actually confer upon the company; what is of equal interest is the question of what benefits will be passed on to the ballet-going public, both regular and casual. Does the "Royal" label mean that the company's affairs will be removed on to that level at which it will be deemed *lese-majeste* to criticise performances and policy? Or is it possible that the new distinction will ensure that questions of policy (such as duration of seasons, restrictions on absences abroad, some form of protection of artists against unfair disciplinary methods, well-publicised statements (*with reasons*) on future productions, etc., etc.)—will all these matters now have to be openly stated for information of both Press and Public? Most important, will it now be possible for the paying public—not merely the seat-holders at any given performance, but the entire taxable citizenry of Great Britain—to begin to learn just how the money goes, and in what quantities, into whose pockets, and by whose decision ??????

The company flies to New York in April for a specially planned T.V. appearance in which *Cinderella*, or at least the meatier parts of it, will be screened. Early in September the company will be again in New York, opening a season which is planned to occupy five months. Additionally a week in Dublin in May is planned and there are rumours of an appearance at the Holland Festival. Roughly, this implies that five months of 1957 will be spent abroad, during which period apparently the Covent Garden management intends to keep the house open with Opera only; no foreign dance company, either famous or unknown, is engaged for an appearance here. How does this sort of policy square with the notion that the Arts Council subsidy is justifiable on the ground that we need a big national Ballet Company? If most of half a year can be spent in foreign touring (irrespective of what profits—if any—are earned thereby), why the pretence that it is just, proper, and artistically sound policy to subsidise the company on its present scale, while nobody (repeat NOBODY, not even M.P's) is permitted to learn how these hundreds of thousands of pounds are spent each year? A country, it has been stated often enough, gets the government it deserves; it also gets the art-system it deserves too and the system of public subsidy serving those arts.

The basic issue here is not whether public money ought to be spent on supporting certain art-forms—almost everyone agrees with this principle nowadays—but whether such subsidies ought not to be spent under the scrutiny of independent assessors who are knowledgeable in the arts concerned, and who would quash any tendency to nepotism, wastage and mere, blatant inefficiency. For over ten years now, not one single statement embodying detailed profit-and-loss figures on either the Opera or the Ballet at Covent Garden, has been issued, implying that it is not even thought proper that Parliament (much less the individual taxpayers contributing the subsidy) should be permitted to know what size fees are paid to a small nucleus of fashionable designers, producers, composers, etc., or exactly how much is paid in covering up mistakes of planning, time-wastage on unnecessary rehearsals, faulty decor and costumes . . . and such miserably interesting details of State Art Administration. If you think you *do* care where the money goes, well—write to your M.P. about it.

Nadia Nerina was the adjudicator at both sessions of the contest for Mabel Ryan Awards, given by the Cecchetti Society for the best-level graduates in the under-12, and 12 to 15, age groups. The pleasure of watching such contests lies not only in the disciplined patterning and individual work of each group, but also in the revealing stylistic method which comes out in every performer's solo. Far from being dull or repetitive, the sight of 45 entrants (in the senior session) each doing a fairly complex series of *enchainements*, to 45 renderings of the same piano solo, was at once an analysis of, justification for, and perfect testimonial to, the Cecchetti training method. Both winners—Margaret Wilkinson (junior) and Mary Munn (senior)—are pupils of Miss Margaret Cross of Newcastle; and it is good to know that provincial centres are still producing worthy dance talents probably capable of reaching professional heights ultimately.

Modern Dance, whose too-definite title hinders rather than assists, is little taught and little appreciated in this country; the form suffered from too many over-earnest and unaesthetic performers, usually from Germany and Middle Europe, when it was first being exploited during the 1920's. In America the idea fell on rich soil and some astonishing and uniquely beautiful dances and dancers have been bred there in the past thirty years. As one or other of the technically-sound Modern Dance systems has produced the most successful choreographers for musicals and films in recent years, it is being slowly realised that such systems must have "something"! Slowly a trend becomes visible in which all kinds of dance entertainment (musicals, revues, cabaret, television, films) will best be served by people who have trained in, fully absorbed, and can project with, *both* classical ballet style and a free-er Modern style.

A beautiful example of this kind of work was on view in a recital given by students and staff of the Leeder Modern Dance School recently; solos and duets on comic, dramatic, satiric and fantastic themes were performed in styles embracing Ballet's splendid fireworks and fluidity, and Modern Dance's dramatic and sensuous expressiveness. Jean Cebron in two dance fantasies, and Joan Cox in an Edward Lear study, were in striking contrast. Ludmila Mlada, a professional with experience in classical ballet (Rambert and International Companies) and in Modern Dance (Jooss Company), gave superb performances in six dances in modes derived from mediaeval, Viennese, Latin-American, Biblical and Classical Greek motifs—one of the most superb and exquisitely performed sets of dances seen in many, many moons. A ballet-conscious public needs to become acquainted with this sort of dancing quickly—both to sharpen its taste for the delicacy and dignity of the best in Ballet, and to encourage a taste for the dramatic, farcical and satiric qualities that emerge through the best choreography in the Modern style. After all we've been getting a lot of pleasure and excitement out of Modern-Dance ideas carried through the choreography of "Oklahoma!", "Kismet", "The King and I", etc., for a number of years; and a number of revues recently have been lightened and brightened through this sort of dancing. Perhaps it's about time there was a regular company with a repertoire of works in this combined style—which ought to have as much appeal as any other novel professional theatre dance system . . . It will be here, inevitably, in twenty years' time: but some pioneer should get in first, and have a whole "ground floor" to himself.

In mid-March at Covent Garden a triple bill of *Patineurs*, *Checkmate*, and *Daphnis and Chloe* enabled some younger members of the company to show themselves off in unfamiliar roles. And as always happens on such occasions the new interpretation shows much more about the qualities of the choreography than the quality of the dancer. *Les Patineurs* is now seen in an expanded version, for, in order to fit it into the vast acreage of the Bolshoi stage on the proposed November visit, its *corps-de-ballet* and some of the duet groups were doubled. The stage was deepened and the big ensembles danced by a double cast; but the "doubling" was not just an increase of dancers within the customary space, it was a complete repeat pattern of the choreography placed behind the first, within a stage space gained by stretching the decor up stage.

This is one of the few ballets that could stand such treatment, but its choreography is so good and unpretentious that its variation of numbers of dancers did not make it confused or crowded. The "blue girls" entree was composed of Annette Page and Shirley Grahame, each of whom rose effortlessly to the requirements of role and Anya Linden was the female in the "white duo" of romantic dancers. These fresh touches helped to overcome the surprise at finding so much of the ensemble work quite badly danced—with lack of rhythm, broken patterns, mistiming of pattern-changes falling as thick and fast at some points in the action, as the imitation snowflakes fall during the final two minutes.

In *Checkmate* Svetlana Beriosova and Anya Linden were seen as, respectively, the Black and Red Queens; both are following a series of highly individual performers in these roles and their interpretations will have to acquire great smoothness and detail before we can objectively assess them at their full worth. Both dancers had studied with care, and both made excellent "first tries"—though Beriosova is too much the woman and not enough the she-devil as the Black Queen. Anya Linden needs to give more positive strength to her gestures and movements; at present she is too much the young, untried girl, where the role demands that she indicate a woman ever watchful in adverse circumstances and wary of all who surround her. But both will undoubtedly expand and extend themselves in future performances.

MARGOT FONTEYN

Part One

Fonteyn's Three Roles.

In her triple capacity as prima ballerina assoluta of the Royal Ballet, diplomatic hostess to her Ambassador husband, and President of the Royal Academy of Dancing, Dame Margot Fonteyn is perhaps the busiest woman in London. Not that one would think so, at a personal encounter. Calm, cool and collected, she looks the very picture of repose in private life.

Her secret? To do only one thing at a time, and do it with all her might. "I am the worst person in the world to ask about my activities," she says. "Once a thing has happened, I put it behind me and forget all about it. I have been married for two years, but honestly I should have the greatest difficulty in recalling all the things I have done since then. I never keep notes. Snapshots go into a drawer, where they are hoarded for future reference. But sometime or other the drawer is needed for something else; everything gets turned out, and I rarely see the snapshots again!"

All I could gather from her were a few random recollections—and even these were far from being in strict chronological order!

WEDDING IN PARIS

HER marriage took place in February, 1955, after she had made a more-than-welcome return to the stage following a dramatic illness, urgently bulletinised to pacify countless admirers who feared that Ballet might lose her forever. Once back, she immediately resumed the old routine—endless rehearsals, hectic first nights, flying tours, overwhelming ovations. The whole of Europe became her scene of action; slipping across to France caused little more fuss than taking a taxi to Kensington.

In Paris there were rumours, coupling her name with that of the Panamanian lawyer and newspaper publisher, Dr. Roberto Arias. She refused either to corroborate or deny them; her private life was her own affair. Back in London, the revival of *The Firebird* occupied every moment of her time. It led to the triumph of her career. And in the midst of this triumph the news of her approaching marriage leaked out.

Dressing Room No. 5 at Covent Garden has been the scene of many moving demonstrations, but the spontaneous excitement on the night of February 6th, 1955 beggars description. For an hour after the curtain had fallen, the press on the stairs and in the corridors continued. Stage hands, usherettes, dancers in dressing gowns with mascara melting and make-up still heavy on their flushed cheeks squeezed round the ballerina, to wring her hands, to snatch a kiss, to pour out their good wishes for her future happiness. The popularity of Dr. Arias with every member of the company—his simple courtesy, his discerning taste—contributed not a little to the general enthusiasm.

Next morning a still tired but outwardly calm little dark lady stepped into the Paris-bound plane, and, dressed simply in a grey silk gown, was quietly married before diplomatic witnesses at the Bridegroom's French Embassy. At least, it was intended to be a quiet wedding. No royal lady could have been more correct, more determined to keep the limelight to its proper place. By her marriage Margot was to take her husband's nationality; but she subscribed to the ultra-modern custom of retaining her own, and her bearing was in accordance with the dignity of British reserve. All the same, things got a little out of control! "A huge crowd of Press representatives got into the room somehow, and could not be dislodged! We tried to keep our minds on what we were doing, but it was rather hopeless—I'm afraid it ended up in complete pandemonium" said Margot with a smile. But a very good-hearted, well-meaning pandemonium, all the same. The young couple managed to acquit themselves well without lessening their popularity! Then they slipped away to the Bahamas and sunshine.

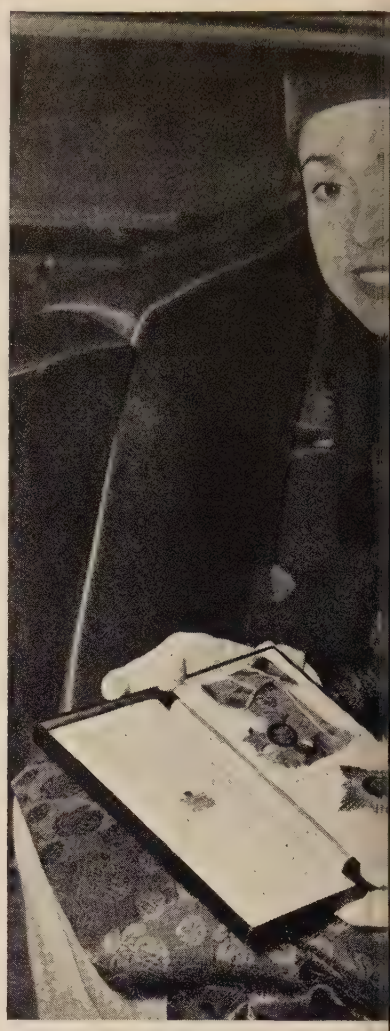
Text by **ELISABETHE CORATHIEL**

DANCING FOR THE QUEEN

But a fortnight later Margot was back in London, dancing *The Firebird* at Covent Garden before Her Majesty the Queen.

That was a never-to-be-forgotten night. After the performance a wedding reception took place on the stage. It was originally intended for the dancers and staff at Covent Garden, although one or two distinguished guests who had witnessed the performance were invited too. Film stars and social celebrities mingled informally with uniformed linkmen, electricians, programme sellers and artists. Fervently they toasted the bride and bridegroom, and joined in sambas and tangos to a popular dance band. *Photo: Houston Rogers*

Margot Fonteyn created history as the first working ballerina to accompany her husband, Dr. Roberto Arias, to the Court of St. James, when he presented his diplomatic credentials to H. M. the Queen as London's new Panamanian Ambassador. Photographers crowd round them as they leave their West Kensington home, accompanied by a member of the Royal Household.



AMBASSADOR'S LADY

Still work went on. Regular performances at Covent Garden were interrupted by occasional appearances in provincial cities, guest nights in various Continental towns. Once there was a breakneck journey by plane with her partner from Helsinki to Monaco in a single day, passing through five countries! " My husband has frequent business in Monte Carlo," says Dame Margot " so it is always a temptation to accept an engagement that will take me there !" Dr. Arias' career had also made an important advance, for he had now been appointed Ambassador at the Court of St. James for his native Panama.

Not all Margot's visits to Monte Carlo were in connection with her Ballet work. There were stately official occasions—but some happily-snatched holidays, too, usually brief, when she would slip on board one of the palatial yachts that haunt the Mediterranean sea-board . . holidays that gave the not-very-robust ballerina all the fresh air, sunshine and care-free relaxation her delicate body craves.

She gave two performances of *Swan Lake* at Helsinki and appeared with the Swedish State Ballet in a Stockholm production of *The Sleeping Beauty*. Then on to Norway, where Britain's Robert Lunnon impressed her tremendously with his hard work for the new Norwegian national ballet.

The official holiday of the Sadler's Wells company came early, to permit the slipping in of a short season at Covent Garden towards the end of August, preparatory for the American tour, and on Sept. 5 Margot boarded the plane for New York, this time accompanied by Dr. Arias, who was able to arrange his own timetable to coincide with her's, and the American reporters naturally gave them a rousing reception.

What a honeymoon year ! From coast to coast across America her progress was one continual triumph. Parties, receptions, followed one another with breathless haste, leaving scarcely a moment's breathing space from one performance to another, with long " hops " from place to place sandwiched in. The tour was a comparatively short one, lasting only three months, and it ended, for Margot, in a glorious culmination—a six-day holiday with her husband at Panama, her first visit to his native land.

FIRST VISIT TO PANAMA

" I was enchanted with it," she said. " We arrived at the very end of the rainy season, when everything was fresh and green. The residential part of Panama City has very open houses, mostly on two floors. No fireplaces, of course. Tiled roofs and jalousies, and all gaily painted, no two homes alike. The gardens are full of flowering shrubs and trees. I liked the older part of the city best. It is very picturesque, with its little theatre, old houses in narrow streets, and the Presidential residence itself. The President gave a dinner party for us, and there were many other parties. We also managed to have a restful day-and-a-half on a ranch in the country, and it was glorious swimming in the nearby Pacific."

DAME COMMANDER OF THE BRITISH EMPIRE

Straight back to London, where intensive rehearsals began for the re-opening of the Ballet Season at Covent Garden on New Year's Eve. There was the usual exuberant welcome, followed by a private party which Svetlana Beriosova's father gave for her ballet-friends at their Sloane Street flat. Late revellers were able to purchase the morning papers, containing the list of New Year Honours, on their way home. There they read that Margot had been singled out for the D.B.E. !

On New Year's Night the scene at Covent Garden was unprecedented. *Lac des Cygnes* was the ballet given and when she took her bow at the end the audience would not allow Dame Margot to leave the stage. Curtain after curtain kept her rivetted for nearly half-an-hour amid a sea of bouquets, so deeply moved that her dark eyes were misty and she rubbed many a furtive tear from her cheeks.

The next few weeks passed in a whirl of excitement. There were official engagements at the Embassy ; complimentary delegations ; speeches to make, and then the final details of her drive to Buckingham Palace to receive her decoration at the hands of Her Majesty the Queen.

All this, with constant ballet rehearsals thrown in—for at this time Frederick Ashton was in the throes of creating *La Péri*, which he had devised specially for Dame Margot and her partner as a " show piece". The première took place at Covent Garden on February 15th, 1956

onteyn

Created a Dame of the Order of the British Empire in the New Years Honours, Dame Margot is seen leaving Buckingham Palace in her car after the insignia had been presented to her at an investiture held by the Queen Mother in the absence of H. M. the Queen.

Dame Margot is see here with Mr. Bulganin and Mr. Khruschev backstage at the Royal Opera House after a Gala Performance given for the Soviet Leaders. Beryl Grey and Sir Anthony Eden are on the extreme right.

before an audience which included the cream of London's cultural leaders. Never had Dame Margot looked more lovely—her slim, sinuous beauty and the trouble she had taken to absorb the very essence of oriental character in her head and arm movements made this a creation never before equalled by any Western artist, even among the fabled Russians.

Dame Margot's wide contacts and international friendships had also by this time involved her in another historic event—the wedding of Grace Kelly to her prince. On three separate occasions she danced in Monte Carlo about this time. First came her appearance with the Festival Ballet; then Princess Antoinette, Prince Rainier's sister, asked Dame Margot to dance at a Gala performance given in aid of the Red Cross. Finally she danced for the Royal couple on the night of the wedding itself.

THE VISIT OF THE RUSSIAN DELEGATES

The visit of the Russian delegates, Bulganin and Kruschev, was the next excitement, and as negotiations for the exchange of ballet companies between the two nations were already under way, Covent Garden naturally became a focus of attention. Margot appeared in Act II of *Le Lac des Cygnes*, the highlight of the three-ballet programme and the visitors were lavish with their truly Slavonic compliments, assuring her of the rapture with which she would be received in Moscow.

Amid all this excitement, *Birthday Offering*, with its special tribute to Dame Ninette de Valois as founder of the Sadler's Wells Ballet, was being discussed, prepared and eagerly rehearsed behind the scenes.

Dame Margot's holiday arrangements these days are much affected by her responsibilities as President of the Royal Academy of Dancing, so, after a brief rest in June, she returned to London for Academy fixtures, and then resumed the interrupted vacation by flying again to the Mediterranean for a few lazy weeks in jeans and sweaters on Madame Carras' yacht, cruising the Grecian archipelago.

Back in Britain for the Edinburgh festival—then the reception to the Bolshoi at Covent Garden. It was indeed a busman's holiday for the British Company, and they spent every available moment watching these talented Russians at work. Dame Margot had no actual part in preparations for the planned visit of Sadler's Wells company to Moscow, but the subject was on everyone's lips, and she would have been less than human if she had not taken a lively interest in every new development. There were endless conferences as to the best items to include in Moscow programmes, choosing from the regular repertoire; many of the ballets, for this special visit, were enlarged and newly dressed to impress critical Moscow audiences. Britain wanted to " put her best foot forward ". Then came the anti-climax when the tour was suddenly cancelled. But the work was not in vain, for London was to get the benefit later when the company (now honoured by Royal Charter and re-christened " Royal Ballet ") gave Covent Garden the benefit of the innovations early in the New Year.

In October 1956 Dame Margot found time to travel to South Africa, to give special performances and encouragement to the enterprising South African Ballet Groups. New Year's Eve was celebrated in Milan, after a brilliant Guest Night at La Scala.

Another out-of-London engagement which Dame Margot fulfilled with especial pleasure was her guest appearance in the twenty-first Birthday celebration of the Arts Theatre, Cambridge. The theatre opened in 1936 with a Gala performance by Sadler's Wells Ballet, in which the seventeen-year-old Margot of those days was the baby star. So it was a happy thought to book the Royal Ballet (Sadler's Wells Theatre Ballet section) to provide the week's attraction for the coming-of-age, and Dame Margot danced nostalgically with her young colleagues on the actual birthday night for old times' sake.

PART 2

Next month: Architect of Ballet tradition, Dame Margot's work as President of the Royal Academy of Dancing.

The story of Margot Fonteyn's career up to the time of her marriage was published in a series of three articles, April, May and June 1955. *Copies are still available from* Ballet Today *Office, price* 1*s.* 3*d. each part.*

BALLET RAMBERT SCHOOL

1. Another day begins, and the pupils file eagerly into the school to take another lesson.
2. At all ages in the life of a dancer a lot of hard work lies ahead. Here they are at the very beginning.
3. And a few years later. . . . .now progress is being made.
4. (*opposite page*) But there is still much to learn, and as these two young dancers examine the portraits of the famous through the years, one hopes that their photographs will hang in Madame Rambert's study one day.

All photographs in this feature are by Ballet Today photographer F. W. Farley

THE BEGINNING OF A BALLET TRADITION

MARIE RAMBERT'S FAMOUS SCHOOL

QUIETLY, unostentatiously, without any blare of publicity trumpets, the Rambert organisation—an entirely private enterprise—has had a more profound influence than any other isolated factor in shaping the exciting pattern of British Ballet since 1920.

In that year the Rambert School was founded. Its creator, a small bright-eyed bundle of dynamic energy, like so many other " straws that show the way the wind blows," had been thrown upon the London scene by the backwash of the Diaghilev Ballet, following the first World War.

Marie Rambert is half Polish, half Russian by birth. She received her early ballet training under Slowacki at the Warsaw State School. An early leaning towards modern tendencies, however, made her uneasy under the shackles of a purely classical tradition. She was an intense admirer of the new ideas Isadora Duncan was launching upon a world ripe for innovations. Nothing would satisfy her but to enrol under the banner of the Swiss pioneer of Rhythmic Movement, Dalcroze—and even here she had the temerity to oppose the master, when she declared that dance was not so much the servant of music, as a natural instinct to express from within, emotions deeply felt, a spontaneous reaction in movement which could be harmonised by discipline.

It was while demonstrating Eurythmics at the Dalcroze School that she first attracted the attention of Serge Diaghilev, who drew her into his company. He felt that her knowledge of the Dalcroze method would be of value to his dancers; she actually gave Nijinsky a course of training in Eurythmics! Chiefly, however, her services were required to clarify for the dancers' benefit the intricacies of Stravinsky's music.

The original Rambert School opened at Bedford Gardens in 1920 and its first pupils were the sisters Diana and Griselda Gould, daughters of an English diplomat. Both sisters were highly musical, and this doubtless helped them to endure the rigours their teachers imposed upon them (both are now married to famous musicians, Diana being the wife of Yehudi Menuhin and Griselda of Louis Kentner).

In 1918 Madame Rambert married Ashley Dukes and the association of these strong artistic personalities has proved a most fruitful one for both ballet and drama. Lilian Baylis had been able to accomplish near-miracles because she at all times had one theatre and eventually two, at her disposal. A theatre can be a fascinating toy to a creative artist. Ashley Dukes wanted to build one. His wife, counting the risks, opposed him. The husband won. With the proceeds of his play " The Man with a Load of Mischief " (which had a long and most successful run at the Haymarket Theatre), Ashley Dukes acquired the freehold of the present Mercury Theatre. Highly original writers like Eliot, Fry, Isherwood and Ronald Duncan found in this intimate playhouse with its delightfully individual atmosphere the selective audiences their advanced work required. All this the little Mercury Theatre accomplished while serving as a Ballet School and the very cradle of modern British Ballet. " He was right and I was wrong ", says Madame Rambert magnanimously, a slight impishness mingling with her repentance, since her own contribution to the ultimate result was by no means negligible.

Unlike Sadler's Wells, which also started " on a shoestring ", the Mercury Theatre, being a purely private venture, stood to ruin its promoters if their venture failed. Yet it is astonishing to what extent the infant organisation proceeded to " feed " the more lusty prodigy in Rosebery Avenue. Madame Rambert worked her students almost to breaking point, but she gave them priceless experience, which they nowhere else have acquired so professionally and under conditions of such hot-house forcing.

As they felt their wings, they flew out into the world where more glory and higher financial rewards awaited them. In the landmark year at Sadler's Wells, the Company literally laid its foundations on former Rambert " stars ". Markova left Notting Hill Gate to become the chief box office draw in Rosebery Avenue; Pearl Argyle and Harold Turner followed her; so did Walter Gore and William Chappell, while Frederick Ashton (who had first been brought to

Continued on page 17

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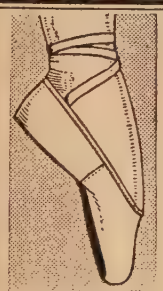
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BALLET CLUBS — By David Benn

LEEDS

Ballet lovers in Leeds must have a lean time. Even for the touring company the city is often off the beaten track. The nearest towns frequented by the ballet are Newcastle and Sheffield and even a two hour train journey is enough to make any but the most enthusiastic ballet lover think twice about it.

But members of the Leeds Ballet Club are not content to leave things like this. Under the direction of the Secretary, Mrs. Nadine Speed, a former dancer who trained at the Paris Opéra, and her husband, Albert Speed, a former member of the late Diaghilev Company who acts as Maître de Ballet, this club has, in the last eighteen months, produced two shows for the Leeds Festival Week and several for local charities. Recently they presented a show at the women's prison-without-bars near York.

And their reputation continues to spread. Their next show will be for the Normanton Arts Society, who are providing the transport; and this will be no inconsiderable expense.

As one would suppose, the emphasis is on original works. Latest new productions include *Casablanca*, a ballet set in a port side tavern where all nationalities congregate, and another ballet based on the impressions of an artist backstage. The part of the artist is played by Albert Speed partnered by June Robinson, a very talented young dancer in whom Mr. and Mrs. Speed have a great deal of faith.

But their latest and most ambitious work is a Spanish Ballet of half an hour's duration.

Their greatest present difficulty is the lack of a pianist. Because of this Mrs. Speed is faced with the intricate business of listening to the music at home and arranging her dances on counts. If any reader in the Leeds area can help in this regard perhaps they would contact Mrs. Speed at 30, Kensington Terrace, Leeds, 6.

The club runs its own class each week for members and two weekly rehearsals. Yet they still manage to find time for character classes and as many other types of dancing as are necessary to appeal to all tastes, and this even includes Mambos!

Yet they are up against the problem of teachers who refuse to allow their pupils to dance for anyone else. A few years ago I came up against exactly the same thing when trying to produce a show in a small town in the Midlands. This is professional pride gone mad.

The true metier of the ballet is the stage; not the classroom. The teacher who has the interests of her pupils at heart will guide, as opposed to push, them to this objective. Yet provincial ballet school shows are of a consistently low standard.

The classes where the pupils have an adequate opportunity of partnering a male are very few and far between. But Leeds Ballet Club is more than usually fortunate in their number of male dancers. In any case the most valuable experience which a club such as this one has to offer is the experience of working with a choreographer. From a blatantly commercial standpoint surely the ballet club is an ideal shop window for the ballet school with talented pupils. In boycotting the ballet clubs the provincial ballet teacher may be protecting her own interests but I question the ethics of doing this at the expense of her pupils.

CLUB NEWS

LONDON

The Association of Ballet Clubs announces that the date of its third annual summer school at Bournemouth will be 31st August to 7th September, and the Ringwood Grammar School has again been booked for this purpose. Accommodation will be in dormitories, and the fee for the week, which includes full board, lodging, classes, lectures, etc. is eight guineas. Adult Members and non-members are invited to make early application to Mr. L. A. Fortune, 75, Old Park View, Enfield, Middx.

The next *Evening of Ballet* arranged by the Association is on the 4th May at the Rudolf Steiner Theatre, and the programme will include ballets by The Belfast Ballet Club, Enfield Ballet Theatre Club and the Phoenix Ballet Group from Newcastle-upon-Tyne. Guest artists are Maryon Lane and Desmond Doyle of the Royal Ballet.

EALING

A new club is to be formed by Miss Ann Donovan, director of the Stage School, Walpole Studios, Bond Street, Ealing, W.5. Lessons, help with choreography, visits to ballets and talks from personalities in the ballet world, showings of special films about ballet, will form part of the programme of the Club, which is to be open to ballet lovers who have had no practical experience as well as to students.

(*Continued from page 15*)

Marie Rambert as a "promising youngster" by Leonide Massine) was appointed the Wells' chief choreographer.

It is not only as a maker of dancers that Marie Rambert will go down to fame; any number of the greatest choreographers today—Anthony Tudor, Andrée Howard, Walter Gore, Frank Staff and many others who passed through her school owed their first faltering steps in ballet creation to the opportunities she gave them. This equally applies to other branches of stagecraft. Famous artists like Sophie Feodorovitch, Nadia Benois, Dobujinsky, William Chappell have added to their laurels while mounting (for twopence-halfpenny; "money doesn't matter—only ideas count"! says the indomitable Madame) new work or revivals for Ballet Rambert.

To this day it is the object of the Rambert School to give its pupils a solid all round grounding which will fit them for any career in the entertainment business which they care to choose. There is always an opening for graduated trainees from this school, though not all of them elect a career as ballet dancers. The training proves equally useful in so many other spheres—in fact, there are at the moment Rambert graduates in film work and other branches of the theatre. Of course, Madame Rambert's own ballet company, of which David Ellis, is associate Director, absorbs a good proportion of finished trainees from the school as soon as they are ready to earn their living. Among outstanding personalities in other walks of life who originally attended the Rambert School are film stars Audrey Hepburn and Peggy Cummins, while Peter Scott, the celebrated naturalist and painter of birds (son of Scott of the Antarctic) studied eurythmics and dancing under Marie Rambert as a child.

The school takes pupils for full professional training, or otherwise. It is supplemented by a General Educational School started during April 1956. This school is staffed by Davies's, the well known tutorial establishment and Mrs. M. S. Cockburn, B.A.(Oxon) is the headmistress. The whole routine is carefully balanced to allow children to have the maximum amount of ballet tuition as well as the required time for General Education.

During the vacation periods a great many American and continentals take advantage of the holiday classes.

Madame Rambert takes a class.
The enthusiasm of the teacher communicates itself to the students.
Photo: F. W. Farley.

Club News *(Continued from previous page)*

ORKNEY

ORKNEY formed its own Ballet Club in Kirkwall on January 18th 1957. Membership is open to any interested person residing in Orkney.

An inaugural Lecture-Recital was given by the Honorary President of the Ballet Club, Miss Veronica Bruce, Director of the Cygnet Ballet.

A monthly meeting has been arranged to cover all aspects of Ballet. Running concurrently is a ballet class for dancing members directed by Mr. William Thomson, the teacher in Orkney of Ballet. Mr. Thomson was trained by Miss Marjory Middleton, Director of the Scottish Ballet School in Edinburgh.

The activities of the club are to be well supported by the Director of Further Education, Mr. Alex. Doloughan, M.A., also the County Music Organiser, T. Mitchell Bowden, L.R.A.M., and art teacher, Mr. George Scott.

The Club Secretary is Mrs. Connie Brodie, who is also in charge of costume designing.

SOUTHAMPTON

LAST September the Southampton Ballet Club was disbanded owing to lack of support, but it was not long before the members reformed under the name of the Southampton Ballet Circle, and they decided to hold meetings on the last Sunday of each month. Due to lack of funds the first few meetings were on a modest scale, but for the January meeting a special event was arranged. Mme. Katrina Tamarova was invited to lecture and demonstrate Spanish dancing. The programme consisted of Andalusian dances, jotas and Spanish Tangos, and following the demonstration Mme Tamarova gave a class for the junior members.

The meeting was well attended, amongst new members being the cadets of the School of Navigation, Warsash, and hopes of more events of this type on the programme have risen high.

BIRMINGHAM

JANET CRANMORE has informed me of the opening of their new Theatre on the 4th April, and the simultaneous reformation of the Ballet Club. This is the only Ballet School Theatre in the Midlands, and during the war the Ballet Circle were able to raise £1,600 for the Red Cross mostly through shows given at the theatre, which were, at thst time, the only ballet performances which could be seen in Birmingham for months on end. At the same time pupils had the opportunity of appearing on a properly run stage, which helped them to get the feel of a real theatre. Anne Heaton and many other well-known artists made their first stage appearance here.

The Theatre, which seats 64, has recently been remodelled at a cost exceeding £1,000. Members of the Janet Cranmore Ballet Club will be entitled to a substantial reduction on the price of theatre tickets for the ballet shows held there. Guest artists will be invited to appear in the shows, and lectures on ballet and the dance will also be given. Membership fee is 5s. Further details can be obtained from Miss Janet Cranmore, 154, Hagley Road, Edgbaston, Birmingham.

"WILL you kindly give me details of a Ballet Club near the West End of London. I had never realised that such clubs existed."—Ronald Ward, London.

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Music

New Recordings

by

BEDFORD CROWLE

PIANO CONCERTOS IN G AND D, MENUET ANTIQUE and PAVANE POUR UNE INFANTE DEFUNTE (*Ravel*). *V. Perlemuter* (*piano*), *Colonne Concerts Orchestra* (*Horenstein*). *Vox PL*9220.

It is a great pleasure to welcome Vox to my reviews and it is with real enthusiasm that I recommend this first record. You can easily see why Cranko was drawn to the G major concerto for his ballet, *The Witch*, commissioned by the New York City Ballet and given its première at Covent Garden. Several criticisms were made at the time but nevertheless it was undoubtedly the work of a rising young choreographer. The score has interest for all tastes and its performance here, as well as those of the other items, is very good, even if the piano may be a trifle too forward.

PIANO CONCERTO NO. 2 (*Saint-Saëns*). BALLADE IN F SHARP (*Fauré*). *G. Bachauer* (*piano*), *London Orchestra* (*Sherman*). *HMV CLP* 1089.

The first and third movements of the concerto inspired Igor Schezoff's *Concerto Dansante*, when he was with the Ballet Studio Company in Rio de Janeiro—he is of course the author of that enthralling ballet book, *Borzoi*. Fauré's lovely *Ballade* served Peter Darrell's *The Gift* two years ago for the London Ballet Circle. This record gives us both and three attractive little pieces of Couperin's in addition, all of which are well performed. However, my own inclinations are towards Gilels for the concerto and Kathleen Long for the ballade. THE HANDEL VARIATIONS AND FUGUE, INTERMEZZO OP. 118/6 and RHAPSODY OP. 79/2 (*Brahms*). *Malcuzynski* (*piano*). *Columbia* 33*CX*1382.

The score of Nijinska's *Brahms Variations* was based on the Handel and the Paganini Variations and her ballet has the well-worn theme of Apollo creating poetry and the Artist searching for his love. Her inspiration rarely fails her but a purely abstract ballet might have fared better. Malcuzynski gives a clear and strong intrepretation, which many will consider excellent though I do not completely agree. Recording—very good.

PIANO CONCERTO NO. 1 (*Mendelssohn*). BURLESKE (*R. Strauss*). *Poldi Mildner* (*piano*), *Rias S.O.* (*Rother*). *Telefunken LGX* 66062.

William Dollar set Mendelssohn's work to his *Concerto* for Ballet Theatre Workshop, while the Strauss was Tudor's music for *Dim Lustre*. I am not much enamoured with Mildner's somewhat insensitive treatment of these two works, so suggest that you turn to Katin's and Gulda's recordings respectively.

FIVE MINUETS and FIVE GERMAN DANCES (*Schubert*). DIVERTIMENTO NO. 11 (*Mozart*). *Stuttgart Chamber Orchestra* (*Münchinger*). *Decca LXT* 5177.

Five minuets followed by five dances may be too much for some people but the remedy is obvious—play one set at a time if the double dose of charm is over rich. Not for me—I found every moment of this disc enchanting. This small orchestra with its light touch and sensitive conductor, is just what Mozart would have expected for his divertimento. At least, do not fail to hear it.

BRANDENBURG CONCERTOS 1—6 (*Bach*). *Stuttgart Chamber Orchestra* (*Münchinger*). *Decca LXT* 5198-9.

Even though as far as I know, only the fifth has been used for ballet, may I suggest that you get this complete set of these concertos. They are finely played and recorded and your interest grows at each hearing. Generally, structurally and in the variety of solo instruments, you will find, after you have lived with them a while that you have learned a lot about music. It is the second disc that has the fifth, choreographed last year by May O'Donnell, her theme being "light is life." She is of the " advanced school " and a very fine artist.

(*Continued at foot of next column*)

Review

At the Theatres

by

MONTAGUE CALMAN

A scene from the ballet in the opera
The Midsummer Marriage

BLAIR ON MUSIC

The other day I spent an hour talking to Royal Ballet dancer David Blair. I went to see him because I consider him to be the outstanding possibility as Britain's No. 1 dancer of the future.

After a bit we spoke about music. He is a keen disc collector and has all the Bach *Brandenburg* concertos, many Beethoven symphonies and most of the Mozart piano concertos.

I was interested to know how he felt about conductors. He agreed a conductor makes all the difference to a dancer's performance. If he is understanding and sympathetic, the conductor gets the mood and condition of the dancers. " A good conductor will alter the tempo when a dancer is tired," Blair tells me. Similarly a great conductor by his exciting music-making gives the dancer a feeling of elation—and this reduces the toil in dancing.

The Bolshoi Ballet company demonstrated how the conductor is the most powerful personality at the performance. That wonderful 75-year-old Yuri Faier produced superb music and inspired dancers to the memorable standards most of us now recall with such pleasure.

A SAD STORY

What then of the conductors of ballet in Britain ? It is a rather sad story.

At Covent Garden the excellent musician Robert Irving is grossly overworked. Now the opera season has ended he is responsible for most of the six-days-a-week performances. Even were Irving a superman he could not produce immaculate music every night without a break. No one in the world could !

Like a Victorian lady paddling at the seaside for the first time, Covent Garden's administrator David Webster is timidly trying out a new young conductor Kenneth Alwyn. This former pianist accompanist is being given an occasional evening to cope with. I have heard him only once so far but I was quite impressed—as I told you last month in *Ballet Today*. But I gather his is not a permanent appointment. It is purely in the nature of a try-out.

I ask how long will Covent Garden continue to overwork Irving and not relieve the needy ? For the Royal Ballet to be worthy of its new name needs at least four permanent conductors and as many guests.

Mind you, I have a certain amount of sympathy with David Webster's predicament. Where is he to find British conductors, he may ask.

And I can also imagine Webster would say he is desperately short of cash to develop the music side of ballet. No doubt. But then some of the extravaganzas in opera must be cut down. (I refer to some of the less-famed importations that eat up the currency from time to time).

WASTED MEN

At present at the Royal Opera House a number of highly qualified conductors—James Gibson, Reginald Goodall and Emmanuel Young—are being wasted as repetiteurs. True, they conduct performances of opera occasionally—but not often. I firmly believe these musicians often handle mere musical routine tasks quite easily tackled by ordinary first-year professionals. For instance, in some of the operas the repetiteurs lug around bits of metal to clang off-stage noises, or else ring out a peal of bells.

Admittedly those doing these tasks must be able to read music to know the precise moment they are wanted in the score. But do you really need men able to conduct a full-sized orchestra for this ?

Covent Garden not only has a debt to its opera and ballet companies—there must be more conductors made available. As a State subsidised body it also has a duty to Britain.

Recently every prominent musical appointment in Great Britain has been filled by a foreign-born conductor. I say nothing against the men appointed. But I ask where are the Britons to come from if Covent Garden does not act quickly ? Who will eventually replace the Beechams, Barbirollis, Boults and Sargents ? They are all well over sixty. It is a shattering thought !

EXCITING BALLET

Having heard again last month the exciting Michael Tippett opera *The Midsummer Marriage*, I do hope its Act II ballet will be given sometime to ballet audiences. The three dances—*The Earth in Autumn, The Waters in Winter* and *The Air in Spring*—make an excellent *divertissement*. With its brilliant choral episode as the climax, the whole work would make an ideal item in an evening of ballet at either Covent Garden or elsewhere.

Some of the longer, somewhat drawn out dance movements need cutting. But there is material already available without spending much more of the ill-afforded cash to give balletomanes something new.

NEW RECORDINGS *continued from previous page*

PIANO SONATA No. 4 (*Prokofiev*) and No. 21 (*Beethoven*). *Eugene Malinin* (*piano*). *Columbia* 33*CX*1343.

Lysistrata was one of Tudor's early ballets, created when he was with the Ballet Rambert, and the score is a collection of various piano pieces by Prokofiev, including his fourth sonata. The work is shown off to its best advantage by the young Russian, and this applies equally to the fill-ups, Prokofiev's *Sarcasm* and Scriabin's *Two Poems*. The Beethoven is played with great care—perhaps too carefully? Recording very good.

SERGEI RACHMANINOV.

I suppose Rachmaninov is one of the most popular composers of the day and Moiseiwitsch his most esteemed friend and interpreter. This being so, his *Second Concerto* on HMV CLP 1094, which Gore used for *Winter Night*, rises above its cold-blooded competitors even though the piano may be a trifle forward. On HMV CSLP 509, the composer himself is the pianist, playing his *First Concerto* and also the lovely *Paganini Rhapsody* which inspired Fokine. They are transfers from old 78's of course—but what masterly playing.

CAREERS IN BRIEF

Natascha Trofimova, born of Russian parents; brought up in Germany.

In 1946 she became prima ballerina at Berlin Staatsoper.

Roles danced: Doll in *Petrouchka*
Juliet in Prokofieff's *Romeo and Juliet*
Sleeping Beauty
Spectre de la Rose
Prometheus
Female Mephisto in Werner Eyk's *Faust* ballet.

Joined Munich Staats Oper in 1951. Danced principal roles in *Salome*, *Chinese Nightingale*, *Haus der Schatten.*

Has appeared in many European opera houses, notably in Vienna, Hamburg and Buenos Aires.

Is in no way domesticated, dislikes cooking and sewing. Spends much of her spare time in correspondence; loves good conversation, crime novels (especially Agatha Christie) has a good colour sense.

Natascha adheres to many old Russian customs learnt from her parents—never fails to have an "Ikon Corner" in her living room wherever she stays.

Annette Chappell, born Liverpool 1929. Teachers, Mona Claque, Judith Espinosa. Five year scholar of Royal Academy of Dancing.

First role with Ballet Rambert in 1944 as the Bird in *Peter and the Wolf*; stayed with the company until 1949, dancing principal roles *Giselle* Peasant Pas de Deux with John Gilpin, Pas de Trois with Gilpin and Wright. During this time toured Australia and New Zealand.

After the Australian tour joined Metropolitan Ballet for a few months dancing: *Lovers Gallery* Frank Staff; *Design with Strings* John Taras, *Pygmalion.*

End of 1949 danced at the Empire, Leicester Square under Frank Staff and Alan Carter.

In 1951 decided to see another side of dancing in musicals, films and television, her last T.V. programme in England being Kenneth MacMillan's *Turned out Proud* under Margaret Dale's direction.

In November, 1955 she went to Munich as Principal dancer for Alan Carter with the Bayerische Staatsoper dancing *Giselle*, *Casse Noisette*, *Pas de Trois*, *House of Shadows*; creating The Fiancée in *Mr. Scrooge*, *Comedietta* and The Shepherdess in *Dorf Musikahten.*

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New Books

Reviewed by

PIGEON CROWLE

The Classical Theatre of China. By A. C. Scott. (*Allen & Unwin*, 30s.).

In tracing the history and development of the fascinating and subtle art of the Peking theatre, the author, who has had an intimate acquaintance with Chinese actors and stage people over a number of years, explains with a wealth of detail, the acting techniques, stage costumes and symbolism, as well as musical forms and the various types of plays.

The history of the Chinese theatre has been one of change since the time of the Mongol invasion in 1280. The Peking drama, with which this book is concerned, evolved about the middle of the nineteenth century when it received Imperial patronage and rapidly became the favourite entertainment of the people. To Occidental ideas this theatre seems more like opera, for song is all-important, and the actor must sing a large proportion of his parts, but it also strives for a harmony of effect in speech, dance, movement, costume and make-up —and all attained by a strict formality—which is not required in Western-style opera where much is forgiven for the quality of the singing.

Pure dancing, as in the Japanese kabuki, is rarely seen. Old Court dances are used in certain plays, but it is in the action and gestures, the sword-play and combats that the dancing element is really, preserved. The costumes are magnificent, often of the most exquisite colours, materials, and workmanship while those of leading actors are sometimes literally worth thousands of pounds. For it is, above all, the art of the actor that the audience comes to see, and it does not tire of plots and stories that have been handed down from one generation to another. The actors' roles are symbolised and each part has its own gestures, way of walking, and particular vocal technique. The stage is almost bare—a table, a chair, a carpet, or a plant being sufficient to portray a palace or a garden in the imagination of the onlookers.

The book is illustrated by some delicate drawings by the author as well as a number of photographs, and will do much to help the interested reader to understand an important part of Chinese life and civilisation.

Sally Dances. By Joan Selby-Lowndes. (*Chatto & Windus*, 8*s.* 6*d.*).

Although the chief character in this story aspires to be a ballet dancer and goes to the Sadler's Wells School, she differs somewhat from the general run of heroines in junior novels on ballet because she decides after a year's training that she prefers modern dancing. She joins a stage school and later receives her first job in pantomime. Then, after touring the provinces in a musical, she arrives in the West End in a small solo part. In the meantime, the reader is given a great deal of useful information with plenty of local colour, and any girl who is contemplating a stage career will enjoy this book.

Markova & Dolin. Ed. by A. George Hall. (*Hall Publications*, 5*s.*).

This slim book does not pretend to be a record of the most famous partnership in the history of ballet, but is a graceful tribute to and souvenir of two people who have played so important a part in the formation of British ballet. When they began their careers with Diaghilev, ballet in England was non-existent, and not only did Markova and Dolin bring the crowds to Rosebery Avenue in those critical early days of the Wells, they also made possible the mounting of the great classical ballets; while the young and inexperienced company was vitally influenced and enriched by the standards they set, derived by the greatest teachers and dancers in ballet. Later, in their many tours, they inspired young dancers all over the world and brought immeasurable prestige to British ballet.

The many photographs—which include informal studies—are charming, and show these two great dancers in some of their most famous roles. There is a foreword by Peter Williams in which he briefly touches on their careers and analyses their art.

Ballet 6. *By Serge Lido.* (*Distributed by A. & C. Black*, 35*s.*).

The year has been rich and varied and this is reflected in Lido's latest collection of photographs which presents a panorama of ballet in Europe. French, English, Russian, Balkan, Scandinavian, Spanish and Italian, all are here, as well as the more exotic, from India, Japan and Africa. In and out of the theatre, on stage and in dressing room, posed or in action, the dancers are caught in pictures that are a triumph of the photographer's —and the printer's—art. I particularly liked the section of choreographers at work and the charming shot of Ashton arranging Fonteyn's fingers in *La Péri*, Tcherina looking like a medieval lily and Tessa Beaumont like a painting by Manet, also the two dancers superbly poised high on a terrace over-looking the Florentine landscape whilst a third appears to soar over the roof-tops. There is a foreword by Roland Petit and excellent notes by Irene Lidova.

NEXT MONTH

Cover portrait of Anne Heaton, her career story and pictures.

Part 2 of the Fonteyn Story.

"Choreographers in France" by Jean Coquelle.

News from the World, Music Review, Backstage, and all the usual features.

This will be an excellent issue, and readers are asked to reserve their copy early.

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BALLET GUIDE

THE ROYAL BALLET AT COVENT GARDEN

21st	Mar.	Thurs.	(eve)	*Sylvia* (Linden, Blair)
22nd	,,	Fri.	(eve)	*Le Lac des Cygnes* (Fifield, Blair)
23rd	,,	Sat.	(mat)	*Sylvia* (Linden, Blair)
,,	,,	Sat.	(eve)	*Sylvia* (Beriosova, Chatfield)
25th	,,	Mon.	(eve)	*Le Lac des Cygnes* (Beriosova, Chatfield)
26th	,,	Tues.	(eve)	Gala Performance at 8 p.m. (All Seats Sold)
27th	,,	Wed.	(eve)	*Les Sylphides, Petrouchka, Birthday Offering* (Fonteyn, Nerina, Page, Beriosova, Fifield, Linden, Lindsay; Somes, Shaw, Grant, Chatfield, Blair, Ashbridge, Clegg, Doyle, Ashton, Park)
28th	,,	Thurs.	(eve)	*Les Sylphides, Petrouchka, Ballet Imperial* (Fonteyn, Nerina, Beriosova, Linden, Lindsay; Grant, Chatfield, Clegg, Doyle, Hynd, Ashton)
29th	,,	Fri.	(eve)	*Les Patineurs, Petrouchka, Ballet Imperial* (Fonteyn, Nerina, Beriosova, Linden, Page, Grahame, Shaw, Grant, Chatfield, Clegg, Doyle, Hynd, Ashton)
30th	,,	Sat.	(mat)	*Les Patineurs, Petrouchka, Ballet Imperial* (Nerina, Fifield, Lindsay, Page, Grahame, Grant, Blair, Burne, Clegg, Newton, White)
,,	,,	Sat.	(eve)	*Les Patineurs, Petrouchka, Birthday Offering* (Fonteyn, Nerina, Beriosova, Fifield, Linden, Page, Grahame, Somes, Shaw, Grant, Chatfield, Blair, Ashbridge, Clegg, Doyle, White)
1st	April	Mon.	(eve)	*The Prince of the Pagodas* (Beriosova, Blair)
2nd	,,	Tues.	(eve)	*The Prince of the Pagodas* (Beriosova, Blair)
3rd	,,	Wed.	(eve)	*Checkmate, Petrouchka, Les Patineurs* Nerina, Beriosova Linden, Page; Grahame, Doyle, Shaw, Grant, Chatfield, Clegg, Edwards, Ashton)
4th	,,	Thurs.	(eve)	*Checkmate, Petrouchka, Les Patineurs* (Nerina, Beriosova, Linden, Page; Grahame, Doyle, Shaw, Grant, Chatfield, Clegg, Edwards, Ashton)
5th	,,	Fri.	(eve)	*The Prince of the Pagodas* (Beriosova, Blair)
6th	,,	Sat.	(mat)	*Noctambules, Petrouchka, Ballet Imperial* (Nerina, Fifield, Linden, Lindsay, Page, Wells, Grant, Blair, Burne, Clegg, Edwards, Hynd, Trecu, Newton, White)
6th	,,	Sat.	(eve)	*Noctambules, Petrouchka, Ballet Imperial* (Fonteyn, Nerina, Fifield, Linden, Lane; Shaw, Grant, Blair, Clegg, Doyle, Edwards, Hynd, White)
8th	,,	Mon.	(eve)	*Les Patineurs, Symphonic Variations, Petrouchka* (Fonteyn, Nerina, Lindsay, Page, Grahame; Somes, Shaw, Grant, Clegg, Trecu, White)
9th	,,	Tues.	(eve)	*Noctambules, Symphonic Variations, Petrouchka* (Fonteyn, Nerina, Linden, Lindsay, Lane, Page; Somes, Shaw, Grant, Clegg, Doyle, Edwards, Trecu, Ashton)
10th	,,	Wed.	(eve)	*Ballet Imperial, Daphnis and Chloe, Job,* (Fonteyn, Fifield, Farron, Lindsay; Somes, Grant, Chatfield, Blair, Burne, Newton) *Guest Artist:* Rassine
11th	,,	Thurs.	(eve)	*Le Lac des Cygnes* (Nerina, Blair) *Guest Artist:* May
12th	,,	Fri.	(eve)	*Les Sylphides, Petrouchka, Job,* (Nerina, Fifield; Shaw, Grant, Burne, White; *Guest Artist:* Rassine)
13th	,,	Sat.	(mat)	*Le Lac des Cygnes* (Beriosova, Chatfield) *Guest Artist:* May
13th	,,	Sat.	(eve)	*Le Lac des Cygnes* (Fonteyn; Somes) *Guest Artist:* May
15th	,,	Mon.	(eve)	*The Shadow, Birthday Offering, Job.* (Fonteyn, Nerina, Beriosova, Fifield, Linden, Page, Somes, Shaw, Grant, Chatfield, Blair, Doyle, Trecu)
16th	,,	Tues.	(eve)	*Les Patineurs, Symphonic Variations, Petrouchka* (Fonteyn, Nerina, Linden, Lindsay, Page Grahame, Somes, Shaw, Grant, Clegg, Doyle, Trecu, Ashton)
17th	,,	Wed.	(eve)	*The Shadow, Petrouchka, Job* (Fonteyn, Beriosova, Grant, Chatfield, Clegg, Trecu, Ashton)
18th	,,	Thurs.	(eve)	*Le Lac des Cygnes* (Grey, Chatfield, Lane, Page, Shaw, Linden, Drage)
19th	,,	Fri.	(eve)	Good Friday (Theatre closed)
20th	,,	Sat.	(mat)	*Le Lac des Cygnes* (Nerina, Blair, Lindsay, Linden, Doyle, Drage, B. Taylor)

SADLER'S WELLS THEATRE BALLET ON TOUR

W/c	Mar.	25	*Theatre Royal, Norwich*
,,	April	8	*King's Theatre, Southsea*
,,	,,	15	*Palace Theatre, Plymouth*
,,	,,	29	*Four weeks' season at the Opera House, Barcelona.*

BALLET RAMBERT

W/c	April 15th	*Theatre Royal, Nottingham.*
,,	April 22nd	*White Rock Pavilion. Hastings.*
,,	May 20th	*Grand Theatre. Swansea.*
,,	May 27th	*Pavilion, Torquay.*

FESTIVAL BALLET CONTINENTAL TOUR 1957

March	22	to March	26	*Oslo, Folksteatret*
March	29	to April	7	*Copenhagen, Tivoli*
April	9	to April	11	*Aarhus, Aarhus Hallen*
April	23	to April	29	*Dusseldorf, Apollo Theatre*
April	30	to May	5	*Amsterdam, Carre Theatre*
May	6	to June	2	*Paris, Théâtre des Champs Elysées*
June	4	to June	8	*Stuttgart, Landes Theatre*
June	14	to June	23	*Milan, Teatro Manzoni*
June	25	to June	29	*Rome or Florence (Festival)*
July	1	and July	2	*Geneva, Open Air Theatre (Festival)*
July	3	to July	5	*Lausanne, Theatre Municipal (Festival)*
July	9	to Sept.	7	*London, Royal Festival Hall*

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